

BRUCE ADOLPHE

DO YOU DREAM IN COLOR?

for Mezzo-Soprano & Chamber Orchestra

(2009)

Poem by

LAURIE RUBIN

SCORE

Duration ca. 20'

The Learning Maestros
Tools for creative thinking

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Instrumentation

Flute
Oboe
Cor Anglais
Clarinet in B \flat
Bassoon

Horn 1, 2 in F
Trumpet in C

Marimba
Vibraphone

Harp

Mezzo-Soprano

Strings

Perusal

Do You Dream in Color?
by Laurie Rubin
Commissioned by Lilly Rubin

"Do you dream in color?" she asks.
watching me apply my make-up.
Her question gives me pause
as I fumble in my bag
for that perfect shade of silvery purple
that matches the dress I'm about to wear,
the one that fades from a dark plumb to white.
"I dream
what I experience," I say simply.
"I dream
the smell of flowers,
or the taste of chocolate,
or about an argument my sub-conscious devised between my mom and me,
the kind where you wake up just before you say the perfect thing.
Do I dream in color
or black and white?
I'm not sure
as my eyes have only seen dark and light."

"Do you dream in color?" he asks,
watching me choose from his wall covered with strands of beads.
There are perfectly smooth round pearls in a midnight blue.
There are raw nuggets of turquoise
whose veins of brown running through each stone
can be detected by my fingers as I feel the beautiful imperfections.
Then my fingers find the stick pearls in an iridescent bronze and green.
"That's it!" I cry.
"That's the necklace!"
I seize the beads, and envision how they will fit a woman's neck.
"How do you know?" he asks.
He really desires to know.
"Because I just dreamed it!" I say,
not knowing how my world of color differs from his.

"Do you dream in color?" asks the little girl,
holding the program she wants me to sign.
I sense her hands in front of my face,
and take the glossy book from her.
"I don't know," I tell her.
"Why don't you explain colors to me,
and I'll tell you if I dream them."
"Well," she begins.
"Blue
is like the ocean in the morning when the sun is out.
Green
is like the trees when it's spring.
Yellow,
yellow,
yellow
is the color of my hair.
Pink
is the color of cotton candy.
White
is the color of marshmallows.
Red
is the color of fire engines,
and rubies,

and blood."
"Well then,
I guess I do dream in color
because I dream of all those things.
Just last night, I dreamed I was in a swimming pool
full of pillows the texture of marshmallows,
and once I had a dream
that I was sitting by the ocean,
and the sun was out,
and the waves were making a rhythmic music."
She seemed satisfied as she watched me print my initials.
I wish that I could have written,
"To the girl who gave the colors of my dreams
their proper names."

"The question is,
'Do you have realistic dreams?'"
he asks me.
I answer,
"I hate to answer your question with another question.
Shouldn't you be asking me
if I dream in color?"
I sense his unease.
It was hard for him
to do what he felt he must do,
to tell the girl who is more than admirable for getting out of bed in the morning,
endearing to have dreams of singing on stage,
to tell this girl
that she must be
"REALISTIC."
"Dream in color?"
He is confused.
"Yes!" I say.
"I dream
of the red gown that I'll wear on stage,
that is striking against my fair skin, and dark brown hair.
I dream
of my lover's black hair.
I dream
in all the colors of the rainbow.
You didn't ask me if I dream in color
because you don't believe I can.
You imagine my world
a dark place.
You are afraid to know
that I walk the streets of New York with purpose.
That I come home to a family I have cultivated,
that my life is full of dreams,
and my dreams are full of colors,
and my dreams are real,
because they come true every day."
He says,
"I see."
I ask,
"May I ask you a question?
'Do you dream in color?'"

Do You Dream in Color?

for Mezzo-Soprano and Orchestra

LAURIE RUBIN

BRUCE ADOLPHE

Flowing ♩ = 70
(3+4+2)

Flute *p*

Oboe

Cor Anglais

Clarinet (B \flat) *p*

Bassoon *p*

Horn 1 (F)

Horn 2 (F)

Trumpet (C)

Marimba

Vibraphone *p*

Harp *p* +++++

Mezzo-soprano *mp*
"Do you dream in color?"

Violin I *p*

Violin II *p*

Viola *p*

Violoncello *p*

Contrabass

10

Fl. *sfz* *mf*

Ob.

C. A.

Cl. *mf* *fp* *fpp*

Bsn. *fpp*

Hn. 1

Hn. 2 *fp*

Tpt. *fp* *mf* *fpp* *sfz*

Mar. *sfz* *fpp*

Vib. *sfz* *sfz*

Hp. *sfz* *mf*

M-Sop. make - up. Her ques-tion gives me pause

Vln. I *mf* *fpp*

Vln. II *mf* *fpp*

Vla. *mf* *fpp*

Vc. *fpp* *fpp*

Cb. *fpp* *fpp*

16

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

one that fades from a dark plum_____ to white. "I_____ dream what I ex-per-i-ence,"—

Fl. *mp*

Ob.

C. A.

Cl. *p*

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar. *p*

Vib. *p*

Hp. *mp*

M-Sop.
— I say simp-ly. I dream the smell of flow-ers or the

Vln. I *pp*

Vln. II

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Cb.

25

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

taste of chocolate.

mf *p* open

mp *mf* *f* open

mp *f*

pp *pp* *pizz.* *p* *mf* *sfz* *sfz*

30

Fl. *f* *fp*

Ob. *fp*

C. A. *f*

Cl. *f*

Bsn. *fp*

Hn. 1

Hn. 2

Tpt. *mp* *f* *p* *f*

Mar.

Vib.

Hp. *mf*

M-Sop.
the kind when you wake up just be-fore you say the per - fect thing...

Vln. I

Vln. II *mp*

Vla.

Vc. *mp* *fp*

Cb. *mp* *fp*

36

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

Do I dream in color? Do I dream in color or black and white?

48

Fl. *mp* *pp*

Ob. *pp*

C. A.

Cl. *pp*

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib. *p* *p*

Hp. *p* *mp*

M-Sop. "Do you_ dream_ in_ co - lor?"_ he asks,

Vln. I

Vln. II

Vla.

Vc.

Cb.

53

Fl. *mp*

Ob. *mp*

C. A.

Cl. *mp*

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar. *mp*

Vib. *mp*

Hp.

M-Sop.
watch - ing me choose from his walls cov - ered with strands of

Vln. I *mp*

Vln. II

Vla.

Vc. *p* — *pp*

Cb.

p — *pp*

p — *pp*

p — *pp*

56

Fl. *mp*

Ob. *p*

C. A.

Cl. *mp*

Bsn. *p*

Hn. 1

Hn. 2

Tpt.

Mar.

Vib. *mf* *p* *mp*

Hp. *mf* *p*

M-Sop. beads... There are per - fect - ly

Vln. I

Vln. II

Vla. *p*

Vc. *p* *pp*

Cb.

60

Fl. *p*

Ob.

C. A.

Cl. *p*

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar. *mp*

Vib. *mp*

Hp. *mp*

M-Sop.
smooth — round pearls — in a mid - night blue.

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp* *p* *mp*

Cb. *p* *mp*

pizz. *arco*

64

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

p

mf

mf

mf

mp

p

There are

67

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

raw nug-gets of tur-quoise whose veins of brown run-ning through each stone can be de-tect-ed by

Detailed description: This page of a musical score covers measures 67 to 70. It features a vocal line for a mezzo-soprano (M-Sop.) with lyrics: "raw nug-gets of tur-quoise whose veins of brown run-ning through each stone can be de-tect-ed by". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpet (Tpt.), Mace (Mar.), Vibraphone (Vib.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics include piano (*p*) and accents (>). A large watermark "Perusal" is visible across the page.

71

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

mp

pp

con sord.

my fing - ers as I feel the beau - ti - ful im - per - fec - tions

76

Fl. *mp* *mf*

Ob. *mp* *mf* *mf*

C. A. *p*

Cl. *p*

Bsn. *p*

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp. *mf* *A#*

M-Sop.

Vln. I *mf*

Vln. II *mp* *fp* *fp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score, numbered 24 and starting at measure 76, features a large ensemble of instruments. The woodwinds (Flute, Oboe, Clarinet in A, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabass) are active, with dynamic markings ranging from piano (*p*) to fortissimo (*fp*). The Flute and Oboe parts show a dynamic shift from mezzo-piano (*mp*) to mezzo-forte (*mf*) in the second measure. The Clarinet in A and Clarinet parts are marked piano (*p*). The Horns, Trumpets, and Trombones are silent. The Harp part features a mezzo-forte (*mf*) accompaniment with an *A#* marking. The Violin I part is marked mezzo-forte (*mf*), while the Violin II part starts at mezzo-piano (*mp*) and moves to fortissimo-pianissimo (*fp*) in the second measure. The Viola, Violoncello, and Contrabass parts are marked mezzo-piano (*mp*). The Music Soprano part is silent. A large, light-colored watermark reading 'PERUSSA' is oriented diagonally across the center of the page.

79

Fl. *f* *mf*

Ob. *p*

C. A. *mp*

Cl. *f* *mf*

Bsn. *mp*

Hn. 1 *mp*

Hn. 2

Tpt.

Mar. *mp*

Vib.

Hp. *mf* A:

M-Sop. Then my fing-ers___ find the stick pearls___ in an ir-i-des-cent bronze and

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Cb.

Fl. *ff* *fp*

Ob.

C. A.

Cl.

Bsn.

Hn. 1 *fpp*

Hn. 2 *fpp*

Tpt.

Mar.

Vib. *mf*

Hp. *ff* *mf*

M-Sop.
green. "That's it!" I cry, "That's the neck - lace!"

Vln. I *ff* *fp*

Vln. II *ff* *fp*

Vla. *ff* *fp*

Vc. *ff* *fp*

Cb. *ff*

85

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

f freely *pp* 3 *mp*

I seize the beads and en-vi-sion how it will fit a wo man's neck. "How do you know?" he asks. He real-ly de-sires.. to know.

Vln. I

Vln. II

Vla.

Vc.

Cb.

90 A bit slower, freely

Fl.

Ob.

C. A.

Cl. *pp* *f* *sfz*

Bsn. *sfz*

Hn. 1

Hn. 2

Tpt. (con sord.) *f* *sfz*

Mar.

Vib. *pp*

Hp.

M-Sop. "Be-cause I just dreamed it." I say, not know-ing how my world of col or dif-fers from his.

A bit slower, freely

Vln. I *p* *p* *ppp*

Vln. II

Vla. *p* *p* *ppp*

Vc. *p* *p* *ppp* *sfz*

Cb. *p* *p* *ppp* *sfz*

94

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

pp

"Do you dream_____ in__ col- or?" asks the lit-tle girl_

Detailed description: This is a page of a musical score for page 94. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (Tpt.), Maracas (Mar.), Vibraphone (Vib.), Harp (Hp.), Mezzo-Soprano (M-Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 9/8 time. The vocal line for the Mezzo-Soprano has the lyrics: "Do you dream_____ in__ col- or?" asks the lit-tle girl_. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). A large, light-colored watermark "Petrus" is visible across the center of the page.

Fl. *mp*

Ob. *p*

C. A.

Cl.

Bsn. *p*

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.
me _____ and I'll tell you _____ if I dream _____ them. _____

Vln. I *p*

Vln. II

Vla.

Vc. *p*

Cb. *p*

PERUSAL

121 \flat

Fl. *p dolce*

Ob.

C. A.

Cl. *p*

Bsn. *mp*

Hn. 1

Hn. 2

Tpt.

Mar.

Vib. *mp*

Hp. *G₄*

M-Sop.
Green is like the trees when it's spring. Yel - low,

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

Fl.

Ob. *p*

C. A.

Cl. *p*

Bsn. *p*

Hn. 1 *p* *mp*

Hn. 2 *mp*

Tpt.

Mar. *mp*

Vib.

Hp.

M-Sop.
Yel - low — Yel - low is the col - or of my hair! —

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 36 and 124, features a full orchestral arrangement and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpet (Tpt.), Maracas (Mar.), Vibraphone (Vib.), Harp (Hp.), Mezzo-Soprano (M-Sop.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures. The Oboe, Clarinet, Bassoon, Horn 1, and Horn 2 parts include dynamic markings of *p* (piano) and *mp* (mezzo-piano). The Maracas part is marked *mp*. The vocal line for the Mezzo-Soprano has lyrics: "Yel - low — Yel - low is the col - or of my hair! —". The string parts (Violins, Viola, Violoncello, and Contrabass) feature sustained notes with some melodic movement. The woodwinds (Flute, Clarinet, Bassoon) have more active parts with various rhythmic patterns and dynamics.

127

Fl. *p*

Ob. *mf*

C. A.

Cl. *p*

Bsn. *mf*

Hn. 1

Hn. 2 *mp*

Tpt.

Mar.

Vib. *p*

Hp. *mf* *mp*

M-Sop. Pink is the col - or of cot - ton cand - y

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf*

130

Fl. *mp*

Ob.

C. A.

Cl.

Bsn. *mp*

Hn. 1

Hn. 2

Tpt.

Mar. *mp*

Vib.

Hp. *mf*
C: D₂ *mp* C# D#

M-Sop.
White is the col - or of marsh - mal - lows.

Vln. I

Vln. II

Vla.

Vc. *pizz.*
p

Cb.

133

Fl.

Ob. *mp*

C. A.

Cl. *mp*

Bsn. *mp*

Hn. 1 *mp*

Hn. 2

Tpt. (con sord.) *p*

Mar.

Vib. *mp*

Hp.

M-Sop.
Red is the col - or of fire en - gines and ru - bies and

Vln. I *mp*

Vln. II *pp*

Vla.

Vc. arco

Cb.

Detailed description: This is a page of a musical score for page 133. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (Tpt.), Maracas (Mar.), Vibraphone (Vib.), Harp (Hp.), Mezzo-Soprano (M-Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line has lyrics: "Red is the col - or of fire en - gines and ru - bies and". The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and performance instructions like "(con sord.)" and "arco". The music is written in a key with one sharp (F#) and a 4/4 time signature. The page number "133" is at the top left, and "39" is at the top right.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

sfz

fp

mf

mp

pp

p

sfz

p

sfz

p

sfz

blood.

"Well, then... I guess I do dream in col - or"

140

Fl. *p*

Ob.

C. A. *mp*

Cl.

Bsn. *mp*

Hn. 1 *p*

Hn. 2 *p*

Tpt.

Mar.

Vib.

Hp. *mp*

M-Sop.
— be - cause I dream of all those things.”

Vln. I

Vln. II

Vla.

Vc. *p* *p* *mp*

Cb. *p*

Detailed description: This is a page of a musical score, page 41, starting at measure 140. The score is for a full orchestra and a soprano. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (Tpt.), Maracas (Mar.), Vibraphone (Vib.), Harp (Hp.), Mezzo-Soprano (M-Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time. The Flute part begins in measure 140 with a melodic line marked *p*. The Clarinet in A part has a melodic line starting in measure 141, marked *mp*. The Bassoon part has a rhythmic pattern in measure 144, marked *mp*. The Horns 1 and 2 have a sustained chord in measure 144, marked *p*. The Harp part has a sustained chord in measure 144, marked *mp*. The Mezzo-Soprano part has the lyrics: "— be - cause I dream of all those things.”. The Violin I and II parts have a rhythmic pattern in measure 140. The Viola part has a sustained chord in measure 140. The Violoncello part has a melodic line in measure 140, marked *p*. The Contrabass part has a rhythmic pattern in measure 140, marked *p*. A large watermark "PERUSSA" is visible across the page.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Just last night I dreamed I was in a swim-ming pool full of pil-lows the tex-ture of marsh-mal-lows.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

rit.

152 Flowing ♩ = 70

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

And once I had a

Flowing ♩ = 70

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

dream that I was sit-ting by the o - cean and the sun was

Detailed description: This is a page of a musical score, page 155, numbered 44. It features a variety of instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (Tpt.), Maracas (Mar.), Vibraphone (Vib.), Harp (Hp.), Mezzo-Soprano (M-Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line includes the lyrics: "dream that I was sit-ting by the o - cean and the sun was". The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The music is written in a key with one sharp (F#) and a 4/4 time signature. The vocal line is in a soprano clef. The instrumental parts are in various clefs: Flute, Clarinet, and Violin I are in treble clef; Bassoon, Viola, and Violoncello are in bass clef; Horns and Trumpet are in alto clef; and Maracas and Vibraphone are in soprano clef. The Harp part is in grand staff. The score is divided into three measures. The first measure shows the vocal line and the beginning of the instrumental parts. The second measure continues the vocal line and instrumental parts. The third measure concludes the vocal line and instrumental parts. A large watermark "PERUSAI" is visible across the page.

158

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

f

mp

mf

mf

mp

out _____

and the waves were mak-ing a rhy - thmic mu-sic.____

Fl. *p*

Ob.

C. A.

Cl. *mp*

Bsn. *mp* *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. *mp* *mf*

Mar.

Vib.

Hp.

M-Sop. She seemed sa-tis-fied_ as she

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* arco

Detailed description: This page of a musical score, numbered 46 and 162, features a large ensemble of instruments and a vocal soloist. The instruments listed on the left are Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, Horns 1 and 2, Trumpet, Maracas, Vibraphone, Harp, Mezzo-Soprano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into four measures. The Flute part begins in the third measure with a *p* dynamic. The Bassoon part has a melodic line in the first measure (*mp*) and a sustained note in the third measure (*p*). The Trumpet part has a rhythmic pattern in the first two measures (*mp* to *mf*). The Mezzo-Soprano part has a vocal line starting in the third measure with the lyrics "She seemed sa-tis-fied_ as she". The string section (Violins I and II, Viola, Violoncello, and Contrabass) has a complex rhythmic accompaniment throughout, with dynamics ranging from *p* to *mf*. The Viola part includes the instruction "arco" in the third measure. A large, semi-transparent watermark "Petrus" is overlaid diagonally across the center of the page.

166

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mp espr.

pp

pp

pp

p

pp

watched me print my in - i - tials. I wished that I could have writ - ten, "To the girl who gave the co - lors of my

170

Fl. *pp*

Ob. *mp*

C. A.

Cl. *pp*

Bsn. *mp*

Hn. 1

Hn. 2

Tpt.

Mar. *pp*

Vib. *pp*

Hp. *pp*

M-Sop. dreams their pro-pernames. "The ques-tion is,___ *mp*

Vln. I *mp*

Vln. II

Vla.

Vc. *mp*

Cb. *pp*

Detailed description: This page of a musical score, numbered 48 and 170, features a large ensemble of instruments and a vocal soloist. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) are active, with dynamic markings ranging from *pp* (pianissimo) to *mp* (mezzo-piano). The strings play a rhythmic pattern of eighth notes. The woodwinds have melodic lines, with the Flute and Bassoon starting in measure 170. The Oboe enters in measure 171. The Clarinet and Bassoon have melodic lines in measure 172. The strings continue their rhythmic pattern. The vocal soloist (M-Sop.) has lyrics: "dreams their pro-pernames." in measure 170, and "The ques-tion is,___" in measure 173. The music is in a key with one flat and a 4/4 time signature. A large watermark "Musical" is visible across the score.

175

Fl. *mp*

Ob.

C. A.

Cl.

Bsn.

Hn. 1 *p*

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop. *p mp*
'Do you have re - al - ist - ic dreams?'" he asks me. I an - swer: I hate to an - swer a ques - tion with an -

Vln. I *mp*

Vln. II *pizz. mf* *arco mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

rit.

A tempo ♩ = 70

Fl. *mp*

Ob. *p* *dolce*

C. A. *mp*

Cl. *p* *pp*

Bsn. *mp*

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp. *mp*

M-Sop. oth - er ques - tion,

A tempo ♩ = 70

rit.

Vln. I *pp*

Vln. II *pp* *p*

Vla. *pp*

Vc.

Cb.

183

rit.

Flowing again, ♩ = 70

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Should-n't you be ask-ing me _____ if I dream in co-lor? _____ I sense his un-ease.

rit.

Flowing again, ♩ = 70

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

fp

f

con sord.

mf

pp

p

fp

pp

p

fp

fp

Solo violin:

tutti

It was hard for him to do what he felt he must do,

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

f

fp

mf

freely, parlando

en-dear-ing for her to have dreams of sing-ing on the stage,

195

Fl. *ff sfz*

Ob. *sfz*

C. A. *fp*

Cl.

Bsn. *fp*

Hn. 1 *fp*

Hn. 2

Tpt. *sfz f*

Mar.

Vib.

Hp. *sfz*

M-Sop. *mf*
to tell the girl that she must be "re-al-ist ic"

Vln. I *fp*

Vln. II

Vla.

Vc. *f fp*

Cb. *fp*

Expansively

205

Fl. *f* *mp*

Ob. *f* *mp*

C. A.

Cl. *f* *mp*

Bsn. *f* *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. (con sord.) *mf*

Mar.

Vib. *f*

Hp. *f* *mp* *mp* *mp*

M-Sop. I dream of the red gown that I'll wear on stage

Expansively

Vln. I *f* *mp* *mp* *mp*

Vln. II *f* *mp* *mp* *mp*

Vla. *f* *mp* *mp* *mp*

Vc. *f* *mp* *mp* *mp*

Cb. *f* *mp* *mp* *mp*

Fl.

Ob.

C. A.

Cl.

Bsn.

mp *mf*

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

— that is strik-ing a-gainst my fair skin and dark brown hair...

Vln. I

p

Vln. II

Vla.

p

Vc.

p

Cb.

p pizz.

212

Fl.

Ob. *mp*

C. A.

Cl. *mp*

Bsn. *mp* *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt.

Mar.

Vib.

Hp.

M-Sop. I dream of my lover's black hair.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

v

mf

I dream in all the colors of the rain

Detailed description: This page of a musical score, page 60, contains measures 215 through 218. The score is for a large orchestra and a mezzo-soprano. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (Tpt.), Maracas (Mar.), Vibraphone (Vib.), Harp (Hp.), Mezzo-Soprano (M-Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with one sharp (F#) and a 4/4 time signature. The Mezzo-Soprano part has the lyrics: "I dream in all the colors of the rain". The Clarinet and Violin parts feature melodic lines with dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte). The Horns play sustained chords, with Horn 1 marked *v* (vibrato). The Violins and Viola play rhythmic patterns. The Bassoon and Contrabass have rests in the first measure, then enter in the second measure. The score is marked with a large, light-colored watermark "Perusal".

225 Flowing, gently

Fl.

Ob.

C. A.

Cl. *pp*

Bsn. *pp*

Hn. 1

Hn. 2

Tpt.

Mar. *mf*

Vib.

Hp.

M-Sop. *p* You i - mag - ine my world___ a dark place *mf* You_ are a - fraid___ to

Flowing, gently

Vln. I *mf*

Vln. II

Vla.

Vc. *mf*

Cb. *mf*

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

know that I walk the streets of New York with purpose that I come home.

232

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

to a fa - mi - ly that I have cul - ti - vat - ed

mf

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

pp

p

pp

f

f

pizz.

sfz

sfz

fp

arco

f

fp

pp

pizz.

sfz

that my life is full of dreams, _____

239

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

pp dolce

and my dreams are full of colors and my dreams

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

p

p

p

p

p

p

p

p

p

— are real — be - cause they come true. — ev - 'ry - day. —

arco

252 (3+4+2)

Fl.

Ob.

C. A.

Cl. *pp*

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop. *p*
"Do you dream in color?"

(3+4+2)

Vln. I *pp*

Vln. II *pp*

Vla.

Vc. *pp*

Cb.

256

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Mar.

Vib.

Hp.

M-Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

p

mp

arco

pp

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 256 at the top left and 71 at the top right. The score is written for 15 instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (Tpt.), Maracas (Mar.), Vibraphone (Vib.), Harp (Hp.), Soprano (M-Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 7/8 time. The Vibraphone part starts with a *p* dynamic. The Harp part starts with a *mp* dynamic and has a *p* dynamic marking later. The Violin I part starts with a *mp* dynamic. The Viola part starts with a *pp* dynamic and is marked *arco*. The Soprano part has a short melodic line. The rest of the instruments have rests.

